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MISCELLANY

PICTURE, PAINTER AND PATRON

Place: Cold, bleak hillside overlooking a valley. February. Snow heavy on the ground. The *painter* stands courageously before a great canvas. He wears heavy boots and a fur coat. A large cap is pulled over his face, leaving apertures for the eyes. His hands are protected by thick woolen socks. The right hand has a hole in which a huge brush is inserted and held tightly with the fingers.

Painter: "If I can't get it now I'm lost. My hand is nearly frozen. I can't get the feel of the brush." He takes the stiff, half-frozen paint and applies it like mortar to the great canvas. A single stroke draws the foreground tree against the white snow. He runs back, stamping his feet to bring life to his numb body and looks at the picture from a distance of fifty feet.

"It carries wonderfully. It has the strength of nature. That figure coming up the hill is bully. Just in the right place! I'll put him in."

Figure approaching, to himself: "Damn fool! He's nearly stiff. Why don't he do something worth while? Can't grow anything on a thing like that. And they tell me he gets two thousand for one of 'em. Painted in a morning! More than all my land and the crops and all on it's worth. God, what fools them city people are!"

To the painter: "Cold day standin' out."

Painter: "Just the day for my effect. If it will only last ten minutes more!"

Figure: "What's that you're putting in?"

Painter: "That's you."

Figure, after a pause: "Ain't me neither, 'cause I'm here" (disgusted). "Too cold fur me standin' still." To himself, passing on: "Don't look like anythin' to me more than white paint. That ain't worth much by the pound. He calls them black things trees. Wouldn't ever sprout any leaves this spring, I'll bet. And that daub he said was me! Two thousand dollars! I'd paint a whole house for twenty-five. His effect! Hum! It's got me."

In a New York studio—*Painter*: "Did it in three hours and nearly froze."

Artist's friend: "Great stuff! You'll make a hit with it. It'll carry across the Vanderbilt Gallery like hell! Strong thing."

Second artist: "That's the last word. It's the real thing. Get away from it fifty feet and it's like looking out of a window. You'll pull a prize with it. Don't touch it again."

Painter: "God, no! I never paint a thing indoors. No studio sauce for me."

In the Gallery—admiring group—*Lady*: "Stunning! Brilliant achievement. A past master with economy of means. Isn't it thrilling?"

Friend: "Who is it by?"

Lady: "Don't you know? Why, my dear! No other painter could do a thing like that. It's got 'Blank' written all over it." (Pause.)

Friend: "Yes, isn't it simply wonderful—to see a thing like that? Would he be classed with the Impressionists?"

Small Boy (doubtfully): "Mother, you couldn't make snow balls with that, could you?"

Mother: "Sh, no, it's too heavy."

The *patron* is ushered in by the *salesman*. He has an air of importance. His limousine waits outside. People look at him. He is corpulent.

Patron (to *salesman*): "That's by Blank, is it? And it won the prize?"

Salesman: "The greatest thing he ever did. A modern of moderns."

Patron: "Yes, it's a big thing." (To himself) "Place of honor. Won the prize—hmm. I guess it's all right." (To *salesman*) "Come and see me at my office. I've got a business engagement just now. It's a great picture. I'll take it."

The *Passer-by*—before the picture: "I wonder why he paints his things out of doors? It looks to me just like his others."

E. C. the *Passer-by*

IVORY AND ITS PLACE IN ART

In a generously illustrated volume of 527 pages published by Doubleday, Page and Company that tireless worker Dr. George F. Kunz has brought together a wealth of facts about Ivory, embodying a large part of ancient and modern lore concerning the elephant and its precious tusks, without forgetting other animals alive and extinct that help to swell the output of ivory for the benefit of industries and the arts. Even vegetable and imitation ivories are considered. Illustrations have been selected with great care and in no narrow spirit, since they include recent objects wrought in ivory and bits of ivory primeval, scratched with designs by prehistoric man. Particularly interesting is Chapter X on the evolution of the elephant and the extinct mastodon and mammoth, showing their relation to other animals. Other chapters treat of the qualities of elephant ivory and the methods of working it; ivory from narwhal and walrus tusks, from the tusks of boars and other beasts, materials not always thought of as ivory. The beautiful or grotesque objects carved in this material by Assyrians, Greeks and Romans, by Chinese, Indians of the East and Japanese are liberally figured, so that the volume is attractive to art lovers as well; it is in fact a little library of information concerning the origins of ivory and the uses to which it has been and is being put.